Gory, Grewsome Librettos Made Out of His So-called Realistic Dramas-Ponchicili and "La Gieconda" in the Italian Revolt Against Wagnerism-The Joys "Lucrezia Borgia" at Hand.

A wave of disappointment swept through the inver circles of the Italian contingent if the opera company when it was learned that Penchielli's "La Gioconda," revived last week after a silence of twenty-one years. in so far as the original version is concerned, had not excited the town. The Italians cannot part with a conviction which has become a tradition in their country that Ponchielli saved Italy from the taint of Wagnerism. It is somewhat amusing to recall this in these days, especially since the opera which did the deed was not "La Gioconda," but an earlier work.

The success of Boito's "Mefistofele" was the opportunity long sought by a band of progressive young men in Italy, burning with the conviction that the music of their country had too long kept to the rutted path blazed out for it by Alessandro Scarlatti. We must remember that in Italy music is opera. The few composers of symphonies and chamber music have never risen to high repute among their countrymen for the writing of instrumental music is regarded as a waste of time in the land of song.

Hence when Boito sprang into the arena with his intensely subtle and modern score, the "avveniristi," the "futurists," or, as they would be called in this country, the Wagnerites, began to wage a vigorous warfare in favor of the new ideas. Wagner was indeed their prophet and Italians in general did not approve their ideas. The Italians were right, for the methods and style of Wagner are wholly antagonistic to the inner nature of Italian art, and it would be madness to sell the birthright of a distinctive vocal style for a mess of declamatory pottage.

The opponents of the Wagnerian movement believed that Verdi had been stung with the German virus because he had made such a striking departure in "Alda" from his earlier manner. The Italianissimi as they were dubbed, were eager for the appearance of a national composer, one who would revive and vitalize the old traditions of Italian opera. Thus they were prepared to make a pean in honor of Pon-

He was a child of Cremona, where Stradivarius made his famous violins. In the conservatory at Milan he was a fellow pupil of Boito, and he won his first fame by writing a delicious graduation cantata. He issued from the conservatory followed by the proud acclamations of all his teachers and, of course, his next business was to write an opera. Being as poor as Lazarus, he could not engage any of the eminent concoctors of opera horrors to write text for him; so he hunted up a garret poet who consented cheerfully enough to manufacture a libretto out of Manzoni's noted novel, "I Promessi Sposi."

On the general ground that a new opera by a new composer is always worth try-ing in Italy, "I Promessi Sposi" was produced, and achieved a signal failure. Ponchielli emerged from the wreck with the position of bandmaster in a poverty stricken village near Cremona. Nothing was heard of him for years. Then some good soul with plenty of money took pity on him and offered to pay for another production of the opera at the Teatro dal Verme in Milan. It seems that Ponchielli had not been idle He had rewritten and improved his score, and, as two decades had passed, few remembered anything about the former

This time "I Promesal Sposi" was a grand success. The Italianissimi had discovered their great national composer. There was an opera with all the old machinery in the best working order. There were airs and duets and trice built to display the best qualities of dramatic volces, choruses and ballets, big ensembles and sonorous finales, with the principal singers lined up behind the footlights and pealing out tones above the general turmoil Ponchielli was triumphantly led to a front

seat in the temple of fame and placed be-Ade Verdi, the good Verdi of "Rigoletto," not the naughty one of "Alda." Thereupon Ponchielli went on writing Italian operas up to the time of his death in 1882. He produced "I Lituani," "Il Figliuol Prodigo," "La Gioconda" and "Marion De-

None of these had any startling success in Italy. "La Gioconda" is more highly esteemed now than it was at the time of its production, chiefly because learned pundits have discovered in it the origin of he style and methods of Puccini. Mascagni and Leoncavallo. Mayhap it is a grand thing to be the artistic progenitor of such men, but one may be permitted to suffer from a few rusgivings. Of the three. Puccini is the best composer ty long odds. and it would not be at all difficult to make a strong argument that he is a more admirable master than Ponchielli.

Certainly there can be no difficulty what ever in demonstrating what the Italian national party in 1876 failed to see, namely, that Ponchielli learned almost all he knew from Verdi, the composer of "Don Carlos," "Ernavi" and "Ligoletto." The score of "La Goconda" carries considerably more than traces of the Verdi of that period.

A grim and gory period of operatio composition was this with its daggers, its plots, its poisons, its intrigues, its hot and illicit passions, its plumed knights, its richly gowned ladies and its general atmosphere of buskined stride and stare. The student of musical progress and development naturally casts about to see whence all this came. Literature has ever had an influence on opers, and in its aristocratic domain there lived and reigned at that time a royal master.

The founder of a new dramatic religion, the regenerator of a tradition-ridden stage, Victor Hugo, throned upon the glittering chair of his new realism, provided the opera bouse with a series of librettos in which peals of thunder shook puddles of mood. and the world was represented as a tinselled court of licentious Princes and abandoned Princesses.

"Hernani" was the first demonstration of Hugo's new theories. It was one of the determined onslaughts of romanticism on the str nghold of classicism as represented by Corneille. In the preface to his "Cromwell" Hugo set forth the proposition that humanity may be divided into three grand phases, the primitive ages, antiquity and the modern age. Poetry should adapt herself to the characteristics of these three

and nail; but he had an ardent band of supporters led by Theophile Gautier, and at the first performance of "Hernani" in 1830 they crowded the theatre. Young Paris took up Hugo and made an idol of him. That amazing club, "Le Petit Cenacle," was formed and the new romantic realism therein ran riot.

En passant it may be remarked that it was Hugo who introduced to the modern stage the lady with a past. His "Marion Delorme," of which Pononielli made an opera, is the story of a gilded lady whose morals are so utterly bad that she can be purified only by a holy passion, like Camille and some of the more recent inventions of Mr. Pinero and other British moralists. further particulars, most delectable to read about these important courtesans of the stage, see William Winter any place and at any time. Hugo made a really sympathetic character out of Marion and the play is regarded by some critics as his

"Le Roi s'Amuse," from which "Rigoletto" was manufactured, exhibits in gloomy colors the depravity of those who sit in high places. The play was forbidden after the first night, but the opera with its amiable moral summed up in "La donna e mobile" is still with us. Another of these cheering Hugo transcriptions is imminent in the shape of "Lucrezia Borgia," who was wont to cure hot passions with cold poison.

After all it is probably a just comment that has been made on Hugo, that his realism was smothered under insincerity. that he represented not the life about him, but many phases of himself. He was simply a splendid egoist; that is all. But he certainly threw a wide and dismal shadow over the operatio literature of his time and the megrims of the '30s and '40s were of his making. The belated "La Gioconda," born of Hugo's "Angelo, Tyran de Padoue, is sufficient to plunge us all in blackness even at this late day. How glad we shall be next Saturday to bask once more in the fires of "Cavalleria Rusticana," where they do their stabbing off the stage and get all the misery over in an hour.

Meanwhile let us comfort ourselves with the thought that to-morrow night we may saturate our souls with the villainy of "Lucrezia Bongia." It is interesting to find the gentle spirit of William Apthorp, the Boston student of Bach, moved to glee by this work. In his "Opera Past and Present"

"Few things on the lyric stage are more admirably brilliant in the way of dramatic characterization than the prologue of his 'Lucrezia Borgia' (Milan, 1834); the music gives you the very quintessence of the Venetian life of the period—its luxurious nsouviance, its atmosphere of intrigue, its undercurrent of hot passion; it is Paolo Veronese in music! Light music enough, if you will, but full of matter. 'Lucrezia' is probably his best opera, though 'Lucia di Lammermoor' (Napies, 1885) has had more recognition outside of Italy; but in 'Lucrezia' he strikes and sustains a more original note, there is more brilliancy and anap, a fiercer dramatic blaze. For one thing, as a piece of musical character drawing-in the Mozert and Wagner sense-Maffeo Orsini (in 'Lucrezia') overtops anything else done in the whole period; the elegant, devil-may-care young rake lives and breathes before you!

If all these things are true, the exclamation points are justified. But think of oter drawing from Donizetti, the sentleman with the flute! But alas! the dootors disagree. Hear the learned Streatfeild, who also wrote a book on the opera:

"There is little attempt at dramatic significance in the music of 'Lucrezia Borgia,' but the score bubbles over with delicious and wholly inappropriate melodies. Occasionally, as in the final scene, there is a touch of pathos and sometimes some rather effective concerted music; but for the most part Donizetti was content to write his charming tunes and leave all expression to the singers."

seems to fit more closely the composer of that tearful death song, "A te vengo" and that favorite parlor melody (sextet and chorus) "Chi mi frena." But our chief joys should be in the story; "the play's the thing." We have just had one thrill from seeing the unhappy Laura forced by her huge husband to take poison, and another at seeing her saved by the timely entrance of La Gioconda with a bottle of mere knockout drops, which enabled her to simulate the death, à la Juliet, and so fool everybody, including

Now we shall behold the unfortunate Gennaro, natural son of an unnatural mother, twice poisoned, once by order of the Duke and again at the "chaste and general slaughter" introduced by Lucresia at her wine party. The first time Gennaro is saved by his mother, who gives him an antidote. There is something creepy about this sort of thing; it suggests a hurry call for an ambulance and a youthful Bellevue doctor clad in uniform and authority and armed with a stomach pump. The second time Gennaro declines to swallow an antidote and dies, as becomes a tenor, in the arms of the prima donna.

Thus we find ourselves once more in familiar operatic company. It was a quaint period in the history of the lyric stage that produced all these gruesome works. As we have noted, the shadow of Victor Hugo's so-called romantic realism was a gloomy one and it peopled the stage with a ot of stilted, stalking puppets whose ludiorous unreality is paired with their fondness for vocal tours de force.

It is no wonder that the music of the time was either pretentiously noisy or else transparently sentimental. What else were the characters which the composers were asked to set to music? The brilliant style, the swift movement, the artificially heated atmosphere, the pomp and circumstance of the entire literary treatment of Hugo's stories could not be transferred to the lyric

The librettist carried to the regions behind the footlights only the thick and murky plots-plots burdened with ramifications, with historical details, with compli-cations utterly unsuited to musical investiture-and then framed them in the pitiably bald and unpoetic verse used for operatic commerce in those times.

Beside one of these melodramatic works, such as "Ernani," or "La Gioconda," the text of Barbier and Carré's "Faust" is genuine literature, and the music of Gounod shames the strumming and drumming and humming of these tinselled scores and lifts itself above them into the atmosphere of lyric inspiration.

Boito's "Mefistofele," read in the light of these operas, is seen to be a masterpiece of intellectual subtlety. Both these works are older than "La Gioconda" and younger than "Lucrezia Borgia." Down in Italy in the days of Ponchielli's tumultuous performance they seem to have known nothing about Gounod's masterpiece-yet they did,

about Gounod's masterpiece—yet they did, for the French opera was produced in 1859 and it was at once translated into Italian.

The poetry of the modern epoch should be dramatic and its highest aim the depiction of character.

Hugo was a Shakespearean in his belief that the stage should hold the mirror up to nature; in that mirror he desired the public of his time to see itself reflected.

The classicists whose unities among other things Hugo diaregarded fought him tooth

affair concludes with a highly ornate stabbing. Tosca would have stabled herself had she known that Cavaradossi was doome All this we owe to Sardou, who has aspired to be in his way the dramatic Hugo of his

And the morals of these operas! Who shall dare to censure the beautiful picture of the "brautliche Schwester" in the presence of the sainted Laura, who betrays a noble husband, flies with another man and is glorified by both poet and compose for doing it? And in "Lucrezia Borgia" are we not invited to sympathize with the pangs of a mother who has a son by a nameless father and who poisons him at a time when she is launching into eternity a whole stage full of persons

Surely all this is highly edifying. Music, like charity, covers a multitude of sins. It is perhaps not altogether unfortunate that so many operagoers do not concern themselves about the stories of the works which they hear, even though librettos, like tickets, can be bought at reduced rates on the sidewalk outside the house. W. J. HENDERSON.

NOTES OF MUSIC EVENTS.

The programme for the third week of the opera season is this: Monday, "Lucreria Borgia," Mmes-ie Macchi, Miss Walker, Messrs. Caruso and Scotti; Wednesday, "Tannhäuser," Mme. Ackté, Miss Premstad, Miss Alten, Messrs. Knote, Van Room Premetad, Miss Alten, Mesers. Knote. Van Roop and Planeon. Thursday, "Parsifal." Mme Nordica and the first cast: Priday, "Don Pasquale," Mme. Sembrich, Mesers. Dippel. Scotti and Rossi, and "Cavalleria Rusticana," Mme. de Macchi. Mr. Saldra and Mr. Parvis: Saturday afternoon, "Aida," Mmes. Eames and Walker. Mesers. Caruso, Scotti and Planeon; Saturday night, "Lohengrin." Mmes. Nordica and Hemer, Mesers. Knote and Blass. At the concert to-night the soloists will be Mmes. Eames and Jacoby. Mesers. Planeon and Mmes. Eames and Jacoby, Mesars. Plancon and

Adele Margulles, planist; Leopold Lichtenberg, violinist, and Leo Schulz, 'cellist, have formed a trio and will give concerts in Aeolian Hall on Jan. 5. Feb. 9 and March 7 at 8:15 P. M.

The Boston Symphony Orchestra will give con certs at Carnegie Hall on Thursday evening and Saturday afternoon. At the first the programme will consist of Berlioz's "King Lear" overture. Bruch's E major violin concerto. Goldmark's "Sappho" overture, Bruch's "Scotch Fantasia" for violin, and Brahms's third symphomy. The soloist vill be Ysaye. On Saturday afternoon the orches tra will play Schumann's E flat symphony, List's "Hunnenschlacht," and Tachaikowsky's "Italias Caprice," and Olive Fremstad will sing.

Vladimir de Pac hmann, planist, will play an all Thopin programme at Carnegie Hall on Tuesday

Marie de Rohan, the new soprano who is to be heard here for the first time in Carnegie Hall on Tucaday evening, Dec. 13, has selected for her introduction the aria from the "Magio Fluts," a rroup of songs by Schumann, Schubert, Massenet and Max Heinrich, and the mad scene from "Lucia." rosch, will render three numbers.

Adele Aus Der Ohe is to give a recital in Men clasehn Hall shortly after her appearances with the Philharmonic Society in Carnegie Hall on Dec. 16 and 17. Her programme for the recital will include several of her own compositions. Her new sonate for the plane and violin will be played for the first time in this country in Boston when Miss Aus Der Ohe plays with the Willy Hess Quartet

A recital for two planes by Harold Randelph and Ernest Hutcheson is one of the entertains announced for the first week in January.

Fritz Kreisler gave his only recital in London on Nov. 10 and was accorded an enthusiastic welcome both from the critics and the audience. Last week he made his only appearance for the season, in Berlin, playing with the Berlin Philharmonic So-ciety, and, as was announced in the cable despatches on Sunday last from that city, received an ovation. Kreisler will arrive in this country during Christmas week for his coming tour, which will open in Carnegie Hall with a special intro-ductory concert on Jan. 8, when Kreisler is to be heard in an unusual concert.

Josef Hofmann will give a popular plane recital in Carnegie Hall on Sunday afternoon, Dec. 25, when the programme will be a popular one and for which popular prices will prevail.

The Second People's Symphony concert will take place at Carnegie Hall neat Friday evening. Dec. 9. Mr. Arens and his one orchestra will pre-sent Mendelssohn's Italian symphony, Wagner's "Rienzi" everture and Grieg's "Peer Gynt" suite. Miss Margaret E. Roche, a Boston contraito, will sing Gluck's famous aria, "I Have Lost My Eurydice," from "Orpheus," and "My Heart at Thy Sweet oloe," from Saint-Saens's "Samson and Delilah."

Elsa Breidt, a young pupil of Alexander Lambert will give a plane recital at the Lyceum Theatre this afternoon. She will be assisted by the popular singer, David Bispham.

Rudoif Fremi will give a plane recital in Mendelasohn Hall on Wednesday afternoon.

The first part of the programme that will be sung the first concert of the Musical Art Society on the evening of Dec. 15 contains, as is customary, a capella music by the old masters of the sixteent and seventeenth centuries. Mr. Frank Damrosch has added to the third part three songs by Dvorak and three by Elgar, one being for women's voices.

Josef Hofmann will be the soloist at the second Symphony Concert for Young People which will be given in Carnegie Hall on Saturday afternoon, Dec. Hofmann will play the Concerto in E Minor by Chopin, Funerailles by Lisst, Novellette in A Major. formann, and the Caprice Espagnol by Moskowski

The vocalists for the ninth Victor Herbert Sunday night concert at the Majestic Theatre will contitute the strongest bill Nelson Roberts has yet from London, will sing theme variations by Proch and "Per le du Bresil," with flute obligate by David. Francis Archambouit, the Canadian bary-tone, has been reengaged, as the result of a wide pread desire on the part of the public to hear his voice again. He will sing" Dio possente" from Faust and the Toreador from Carmen.

Tsaye, the great violinist, will make his first New York appearance at Carnegie Hall on Dec. 8 with York appearance at contract in the Boston Symphony Orchestra. Yeave has already played in seven large cities of the country by reason of his contract with the Boston Symphony Orchestra, which called for his first New York appearance with that organization. Their travelling dates were so arranged that Dec. 8 was the first available one in New York. He will make a short Boston and Baltimore. He will then return to New York and give his first recital on Wednesday even ing. Dec. 14. at Carpegie Hall.

The Russian Symphony Society will give the second concert of its series of alk on Christmas eve at Carnegie Hall. The programme for the occasion offers several novelties, the most notable of which is a symphonic poem "Stenka Razin." by Alexander Glazunoff, overture to Rimaky-Kor-sakoff's opera "May Night." based on a sketch of the same name by Russia's great novelist Gorol, Tachalkowsky will be represented by the symphonic description of the Battle of Poltava and a Hopak from his opers "Maseppa," never heard before in this city. A Leaginka (Laucasian dance) by Rubinstein, from his opera "Demon, and two movements from Ippolitoff-Ivanoff's oriental coloring playing so important a part in

the bistory of Russian music. Boasting and Blending Coffees

From the Milwaukee Sentinet. "The good hausfrau who thinks she is getting a better grade of coffee by roasting it herself is apt to be mistaken," said Oscar T. Rosenow. "Green coffee deteriorates fast in quality, losing the volatile essence Only by rosating it as soon as possible after tained. Another trouble she will find is in the perfect blending of two or three different kinds. As a rule she buys her coffee and

THIS WEEK IN THEATRELAND.

ANNIE RUSSELL HAS BROUGHT HER NEW PLAY TO TOWN.

The Lew Fields Playhouse to Open-Hackett in a New Romantio Drama-"Mrs. Gerringe's Necklace" to Be Produced -Nance O'Neil in a Biblical Tragedy.

Five plays new to Broadway, two of hem of more than ordinary interest, are to be produced this week, and after many delays, the last due to the death of Fred Hamlin, the new Lew Fields Theatre is to throw open its doors.

To-morrow Annie Russell comes to the Garrick Theatre with her new four act omedy, "Brother Jacques." The play is by Henry Bernstein and Pierre Veber. Miss Russell's seventh season as a star under Charles Frohman's management, and be has provided her again with a characteristic Annie Russell part of the sort she has not had since the days of "A Royal Family." Her leading man is Oswald Yorke, and another prominent part in the play is taken by Joseph Wheelock, Jr. The story of the play deals with the unconscious love of a girlish girl for her mature foster brother. She only discovers it a few hours after her marriage to the son of a penniless Marquis, himself with his heart set on a lady of the ballet. Divorce, fortunately, is easy. The beloved does not go to South America and Miss Russell can fill in her usual charming manner the rôle of a happy bride.

James K. Hackett in his new drama, The Fortunes of the King," which comes out at the Lyric Theatre on Tuesday night, appears as the popular young man who afterward became Charles II., the "Merrie Monarch" of England, after the dolorous days of the Protectorate. Charles, as portrayed by Mrs. Charles A. Doremus and Leonidas Westervelt, co-authors of the play, is a gallant of daring, ready wit and personal attractions. The story deals with his flight from Worcester Field and his escape through the agency of Jane Lane, a yeo-man's beautiful daughter. Charlotte Walker has the heroine's part, the rest of the company is strong and the play is promised to be such as will stir the blood even of blasé playgoers.

Owing to the death of Manager Fred Hamlin the opening of the new theatre built for Lew Fields will not take place till to-morrow night. Advance views of the theatre have already shown it to be an attractive playhouse, and the musical comedy," It Happened in Nordland," with which it is to open, is heralded as tuneful, light and amusing. The cast is headed by Lew Fields and Marie Cahill, with a large company of well known comedians and actresses good to look at. There is a prologue to explain the two act comedy, and it is desirable to see the prologue, which will begin at 8:05 o'clock promptly.

After two more performances of *David Garrick," Charles Wyndham and Mary Moore will produce their English comedy "Mrs. Gorringe's Necklace," by Hubert Henry Davies, author of "Cousin Kate, "at the Lyceum Theatre on Wednesday evening. It will be the first American production of the comedy, although Mr. Wyndham and Miss Moore have used it with highly successful results in London, where it had a long and prosperous run. The necklace belongs to a vain and silly woman and is stolen at the country house of Col. and Mrs. Jardine, where she is visiting, by the worthless lover of the Colonel's step-daughter. He repents, brings it back and leaves it wrapped in another man's handkerchief in a vase in the library, and starts on foreign service. The other man nobly screens him, and instead of confessing the lover, who has secretly become the husband of the girl, shoots of bill the Proctor houses provide their man. That is the bald outline. Filled in the Auburn Hair has been retained for a the play is full of action and offers oppor- second week at the Twenty-third Street tunities for such excellent acting as the Wyndham company can show.

Nance O'Neil is to devote her third week at Daly's, beginning to-morrow, to Thomas Bailey Aldrich's tragedy "Judith of Bethulia." It was produced in Boston in October, and was report d a distinct success It is written in blank verse and is in four acts and six scenes. While no particular claim is made for it as a spectacle, it furnishes, pevertheless, material for effective nisies, nevertheless, material for effective stage settings and costuming. The story is based on the apochryphal legend of Judith and Holofernes. Judith figures in it not as an assassin, but as a woman of tenderness and refinement, impelled to her deed by religious fervor and patriotism.

The Empire Theatro being needed for Maude Adams's engagement, the last three weeks of John Drew's successful engagement there in "The Duke of Killicrankie" are announced. It would be prolitable to keep Mr. Drew there many months, and many people will regret to see him go.

Edna May and "The School Girl" will celebrate their 100th performance in New York at the Herald Square Theatre next Wednesday evening. There will be novelties to mark the occasion, and Miss Mey and her associates promise a performance worth going especially to see.

Nat Goodwin has made a success of "The Usurper" at the Knickerbocker. He will begin his second week in this comedy drama to-morrow evening. His sincerity and carnestness in love making as well as his humor do great things for the play.

Ethel Barrymore is drawing crowded houses to the Hudson Theatre. She begins her fourth week in "Sunday" to-morrow. The audiences seem to have both admiration for the actress and liking for the ulay.

Louis Mann is to stay for a good while longer at the Criterion Theatre in "The Second Fiddle." His engagement is said to be continued indefinitely. Fritzi Scheff is doing well in 'The Two

Roses' at the Broadway, and large audiences

are enjoying this dainty opera At the Casino "The Baroness Fiddlesticks" has been revised. J. Cheever Goodwin has written in several scenes, others have been cut, and three new musical numbers have been interpolated. Isabel D'Armond of "The Wizard of Oz" has replaced Toby

Night and matines performances alike find the Belasco theatre, where David Warfield is playing "The Music Master," crowded to the doors. He is one of the genuine successes of the season.

The end of its run at the Liberty Theatre will probably not mean the retirement of George M. Cohan and "Little Johnny Jones" from town. The reception given to his merry play has been such as to warrant its continuance beyond the date originally booked, and if another theatre can be had, the jocular jockey will remain here in-definitely.

"Humpty Dumpty" at the New Amsterdam Theatre is agreed to be not only the biggest but the best of the spectacular shows which have come over here from Drury Lane. William C. Schrode. Joseph C. Smith and Arthur Conquest, the clown, harlequin and demon, are each sons of men who were famous in similar roles a pantomime "The Rose and the Dagger."

generation ago. Mr. Schrode's father was a circus clown, Mr. Smith's father was the famous harlequin with the Ravels and George L. Fox, and Mr. Conquest is the son of George Conquest, inventor of the star trap, and noted as an old time pantomimist and dramatic author. The three are a whole show in themselves.

Henry W. Savage's "The College Widow" is playing to the largest business the Garden Theatre has known in years. Its eleventh week begins to-morrow night with the same conditions that have pre-valled since the first performance in New

At Wallack's the first joint work of George Ade and Gustav Luders, "The Sho-Gun," has caught the popular fancy. Its second month begins to-morrow under the most auspicious circumstances.

King Owl, Lady Peacock, Jenny Wren Dr. Raven and their feathered cohorts "Woodland" continue to make merry at the New York Theatre. The notion of giving the loves and tribulations of the bird kingdom on the stage has evolved amusing situations and the score is both musicianly and tuneful.

Robert B. Mantell comes to the Princes Theatre to-morrow night to play the classi roles with which his name is associated To-morrow night he will be seen in "Richard III." Next week he will revive "Othello" with Marie Booth Russell as Desdamona. Edward Terry with his own company playing "The House of Burnside" and "Sweet Lavender" is to follow Mr. Mantell on Dec. 24.

At the Manhattan Thratre the last week of "Hedda Gabler," one of the greatest of modern dramas, as acted by Mrs. Fiske and her associates in the Manhattan Com-pany, begins to-morrow. On Monday Mrs. Fiske and the Manhattan Company will produce their first new play of the sea-son, C. M. S. MoLellan's five act drama, "Leah Kloschna."

May Irwin is supplying the demand for big, buoyant, cheerful personality, disporting itself in a play written to order in "Mrs. Black Is Back" at the Rijou. She will sing another new song on Monday. It is called "The Spanish Coon." Roland Carter will replace Alex Sanders in the part of Major Thorne on the same date.

'Higgledy-Piggledy,' at the Weber Music Hall, is pursuing its presperous way. Evidently many of those who go to see it once think that once is not enough.

At the Majestic Theatre the new comic opera "A China Doll" is doing well. It has been improved since its first night. One of the prettiest songs in it is Butterfly and the Clover, sung by Miss Helen Boynton. An electric light effect, showing myriads of exquisitely colored butterfles flying in every direction accompanies the song.

"More to Be Pitied Than Scorned," a melodrama in five acts dealing with the church and stage, comes to the American church and stage, comes to the American Theatre to-morrow. There are eight scenes in the play, showing a theatrical manager's office, the stage of a theatre in this city on the first night of an important production, Christ Church and its parsonage and a full dress rehearsal in one of the theatres.

At the Fourteenth Street Theatre next Monday ushers in Andrew Mack's second successful month in "The Way to Kenmare."
There are rarely seats enough to accommo-"The Wisard of Os" still holds sway at

the Academy of Music. Overflowing houses are also the rule there nightly and are enthusiastically responsive. At the Irving Place Theatre that amus-

ing farce comedy "Der Hochtourist" (The Mountaineer"), has drawn such large houses that Mr. Conried has decided not to change the bill this week. Next Saturday night the play will be given there for the last time

Among the theatres with a weekly change himself, leaving her free to marry a real usual good entertainment. "The Girl With second week at the Twenty-third Street
Theatre, so popular did her songs become
there. There are also at this theatre Abbie
Mitchell, the colored prima donna, and her
Four Southerners, the Kauffman troupe of
cyclists, Mr. and Mrs. Perkins, D. Fisher
and Le Roy and Clayton in sketches, Harry
Lyons, whistler, and many more.

"An Enemy to the King," the play in
which E. H. Sothern appeared to so much
advantage, is being given at the Fifth Averue Theatre, with a good yaudeville bill

nue Theatre, with a good vaudeville bill Proctor's Fifty-eighth Street Theatre Proctor's Fifty-eighth Street Theatre has in its vaudeville programme the Zangwill satirical playlet, "Six Persons," over which so much controversy arose last week. Others on the bill are the Champagne Dancers, Mansfield and Wilbur, Haines and Vidocq, and the Rossi Brothers, acrobats.

At the 125th Street Theatre the week's play is "Theima," which is founded upon Marie Corelli's novel. The play is given in response to many requests. One of the

response to many requests. One of the features of the vaudeville bill is a revival of "The Queen's Fan." concerts are given at all four Proctor theatres. Mabel McKinley is the leading performer

at Keith's this week. She will sing some of her own songs. The farce "From Zaza to Uncle Tom" will be presented for the first time here by T. H. Murphy and Blanche Nichols. It shows how a greatly depleted troupe of wandering players prepare for a performance. "Zaza" is the bill, but as only three actors are left "Uncle Tom" is substituted. Fred Hallen and Mollie Fuller offer a farce called "Paying Election Bets." and other performers are the Glinsretti troupe of acrobats. Warren and Gardner, Paul Barnes, Gorman and West, and the Three Madcaps in acrobatic dances. at Keith's this week. She will sing some

At Tony Pastor's Theatre the 'strong men" comedians, Collins and Hart, appear for the last time before sailing for Europe, for the last time before salling for Europe, where they will fill a two-year contract. Among the others are Crawford and Manning, the blackface comedians, in a burlesque trapeze act; John Ford and Mayme Gehrue, in a sketch; Willie Hale and Francis, Mr. and Mrs. Harry Thorne and their company in "She's Awake"; the Vedmars, scrobats; the Bradys, the Carey Cotter Trio, vocalists and dancers, and Philbrooks and Reynolds in a comedy sketch. and Reynolds in a comedy sketch.

This week's vaudeville bill at the York ville is likely to please its patrons as well as ever. The Empire City Quartet, O'Brien and Havel, the "Four Emperors of Music," Moore and Littlefield, the Scott Brothers, and the Moss Trio are in the programme, with many others.

The Circle has George Fuller Golden at the head of its bill this week. He has just returned from England after a stay of two years in London. The others on the programme include S. Miller Kent and his company in "Just Dorothy"; the Eight Vassar Girls, Yorke and Adams, Yiddish comedians; the Seven Sisters Grunatho, acrobats; the Four Piccolo Midgets, the Howard Brothers, Powell's Marionettes and the Three Florence Sisters.

May Yohe will make her first appearance may Yone will make her hier appearance in America after an absence of three years at Hammerstein's Victoria Theatre tomorrow. George Evans, "the Honey Boy"; Maggie Cline, the Eight Colinia, the Ten Eicht troupe, the Niehol Sisters, Herbert's performing dogs, Tony Wilson, Milt and Maud Wood and Mile. Amomons are some of the other performers. of the other performers.

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W. J. HENDERSON author of "The Story of Music," etc.,

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Edwin Keough and his company, in a one-act travesty on "Ingomar"; Crane Brothers and Belmont, "the Mudtown Minstrels"; Miss Sabel Johnson and Johnny Carroll are some of the other performers. At to-day's Sunday concert George Archer's Filipino Girls and the Mansfield-Wilbur company are the features of the bill.

Victor Herbert's ninth Sunday concert is to be given to-night at the Majestic Theatre, with Mary Howe, a new colorature Theatre, with Mary Howe, a new colorature soprano, and Francis Archambault, barytone, as the singers. Other Sunday concerts are at the American Theatre, the Grand Opera House, the Fourteenth Street, the Hariem Opera House, the West End, the Circle, Hammerstein's Victoria, the Yorkville, Hurtig & Seamon's, the Dewey, the Gotham, the New Star, Metropolis, Third Avenue, Huber's Museum and the Eden Musee.

Augustus Thomas's comedy "The Other Girl comes to the Grand Opera House this week. Mr. Thomas's play of the rivalry of the parson and the puglist has been one of his greatest successes. Tomorrow night will be Boyal Arcanum night at the theatre.

'Mrs. Wiggs of the Cabbage Patch" is doing excellent business at the Savoy. Monday night week will be souvenir night and copies of the book will be given away. Weber & Rush's production of "Twirly-Whirly," the last success of the Weber

Music Hall under the old regime, is at the West End this week. Ross and Fenton are The Harlem Opera House entertains the Rogers Brothers in Paris' this week. Its

chorus is, if anything, rather handsomer than usual and has attracted as much attention as the fun made by the Rogers Brothers themselves. 'From Rags to Riches' is the melodrama at the New Star this week. It brings forward a boy actor, Master Joseph Santley, aged 21, in the part of a newsboy who rises to better

Another of the year's crop of melodramas is produced to-morrow at the Third Avenue for the first time. It is called the "Girl of the Streets." The principal scenes shown include High Bridge, "the Den of the Fa-gins" and Blackwell's Island Prison. Lil-lian Mortimer appears in the title rôle.

"The Volunteer Organist," a favorite melodrama, is the week's play at the Me-tropolis. It is alleged to be founded on a real incident of the Bowery.

Frank B. Carr's Thoroughbred Burles quers are the entertainers at the Dewey Thea. tre this week. They appear in two new productions, "Looking for a Duke" and "Thoroughbreds on a Lark."

"Tid Bits" and "Chili Sauce" are the burlesques played this week at the Gotham. The Dewey Extravaganza Company appears in them. "A Woman's Struggle," with a scene show-

ing a baseball game at the Polo Grounds, is being played at the Windsor this week. A wrestling bear trained to do tricks, Lionel the lion faced boy, Billy Wells, "the

iron skull wonder," and Ole Oleson, the world's oldest midget, are some of the freaks to be seen at Huber's Museum this week. In the theatre there is a vaudeville Powell the Magician and the Majiltons are so popular at the Eden Musée that their engagement has been extended. They have a new programme this week with special features for children, besides the war pict-

The Brooklyn Theatres.

EDISON

PHONOGRAPHS

Pinero's drama "Iris," in its day the most discussed play in London, and one of the strong features of a season in New York, is to be given at the Majestic Theatre this week by a strong company in which Eugenie Blair has the title role. An unusually lavish

1,500 Pianos at \$1 a Week! night in "M Theory "A Re this 'The Errar this 'Ureso sorts throu sorts through the 'Esouthis' The troug cono this 'The troug cono this 'Esouthis' The troug cono this 'At the 'Esouthis' The troug cono this 'At the 'Esouthis' The trough cono this 'At the 'Esouthis' The trough cono this '

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production has been arranged for it.

Otis Skinner in "The Harvester." his tri umph of the present season, is coming to the Broadway Theatre for the week. The play is unusually picturesque. The Harvester is a happy go lucky wanderer through the Canadian wheat fields, a scene which affords unusually good opportunities for novelty and beautiful scenery.

"Ireland's Own Band" from Dublin itself. after having won the grand prize at the St Louis fair as part of the Irish industrial exhibit, plays at the Orpheum this week. and the Kelly trio of real jig and reel dancers from Cork show what they can de Others in the bill are Stuart, "the male Patti"; Staley and Birbeck, Fred Nibbonspeliste, Powell's Marientees monologists, Powell's Marionettes and Meehan's trained dogs.

John C. Leech, who became famous in a

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